paleoseti

The magazine for Ancient Astronaut & Lost Civilizations research
ANCIENT TECHNOLOGIES, CULTURES AND ADVENTURE

Published June 2016 US$1.50 Issue 8

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Letter from the Editor

Dear readers,

Welcome to Issue 8 – the two year anniversary issue – of PaleoSeti Magazine! For the first time in our two year history, we are devoting a complete issue to a specific subject.

The Feathered Serpent in ancient Central American mythology is a rather strange occurrence. No matter if you visit a museum of Central American history and culture or read about the Maya or Aztecs, this "feathered friend of the special kind" will greet you in some form or another, and it will haunt your thoughts the more you think about it.

Many attempts have been made to solve this enigma, but most of them fail to see the bigger picture and its worldwide connections. In this issue, we want to shed some light on what this strange "creature" and its surrounding stories may have been.

The secret of the Feathered Serpent is a big one and goes deeper than one may be able to imagine. I'm convinced that as our own technology evolves, more and more layers of this fascinating onion will be peeled away.

I'm not sure of the current state of the investigation is only the tip of the iceberg or if we discovered more than that. What I do know, though, is that without applying modern out-of-the-box thinking, we won't get ahead in solving our exciting ancient past.

Although we devote a whole issue to the "Feathered Serpent", we will come back to the subject in later issues to complete the picture. We hope you will follow us on this journey.

For now I hope you will enjoy this issue of PaleSeti Magazine.

Sincerely Yours,

Herbert Eisengruber
Editor-in-Chief, *paleoseti magazine*

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The magazine for Ancient Astronaut & Lost Civilizations research
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Website:
www.paleoseti.com

ISSN:
2292-8251

Photography and Copyright information:
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PaleoSeti Magazine welcomes feedback. We would love to introduce a "Letters to the Editor" section in our next issue. Please send your feedback to the above Email address. Please keep your feedback related to the PaleoSeti (Ancient Astronaut) and Lost Civilization Theories.

If you like to contribute an article to PaleoSeti Magazine, **please contact us at the email address above** including a short description of what your article will be about.
The articles in this issue do not necessarily reflect the opinion of the publisher.

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Teothiuacan

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Secrets Unlocked

More than ever, the creation of the ridiculous is almost impossible because of the competition it receives from reality.

Robert A. Baker

Article by Herbert Eisengruber

In "Teotihuacan – Where men become gods; Part 1" Issue 5 of Paleoseti Magazine [1], I talked about the incredible archaeological site of Teotihuacan 40km North of Mexico City. I encourage the reader to download the 5th Issue for a better understanding of what will follow in this article. For now, I will summarize in a quick overview of the most important findings:

- Teotihuacan was carefully integrated in its surrounding landscape. The most prominent feature being the "Cerro Gordo" Volcano , which lies in a direct axis with the "Avenue of the Dead" behind the "Pyramid of the Moon" and seems to extend the axis of the site significantly.
- The "Avenue of the Dead" shows incredible architectural features like optical illusions when the viewer stands at either end, along with astronomical alignments. One excellent theory suggests that most of the Avenue of the Dead was once filled with water.
- In Teotihuacan, enormous amounts of "Mica" have been used. Mica is a stone which has incredible properties such as acting as an insulator against electricity and radiation, as well as, extreme temperatures; it is used in many modern applications such as micro computers and electronics. Some chambers in Teotihuacan are completely insulated with Mica and can be seen to this day.
- The site had strong connections to Quetzalcoatl – the feathered serpent – which is common in Mesoamerican ancient cultures.

In this Part 2 of the series I would like to have a look at the bigger picture and give a suggestion of what Teotihuacan could tell us. Whoever designed Teotihuacan gave us an incredible riddle, and to solve it, we have to think outside the box. Let's start and pull up the grand layout of the site again [Photo 2] and how the site is situated among its surrounding landscape, especially the "Cerro Gordo" Volcano [Photo 3]. You can see how the axis of the "Avenue of the Dead" is directly in line with the volcano, which is in many ways the key to unlock the riddle. It is my hypothesis that here – on this mountain – something happened during the dawn of mankind and Teothiucan was designed and built on its base to commemorate it. Very few archaeological excavations and examinations have been done on this

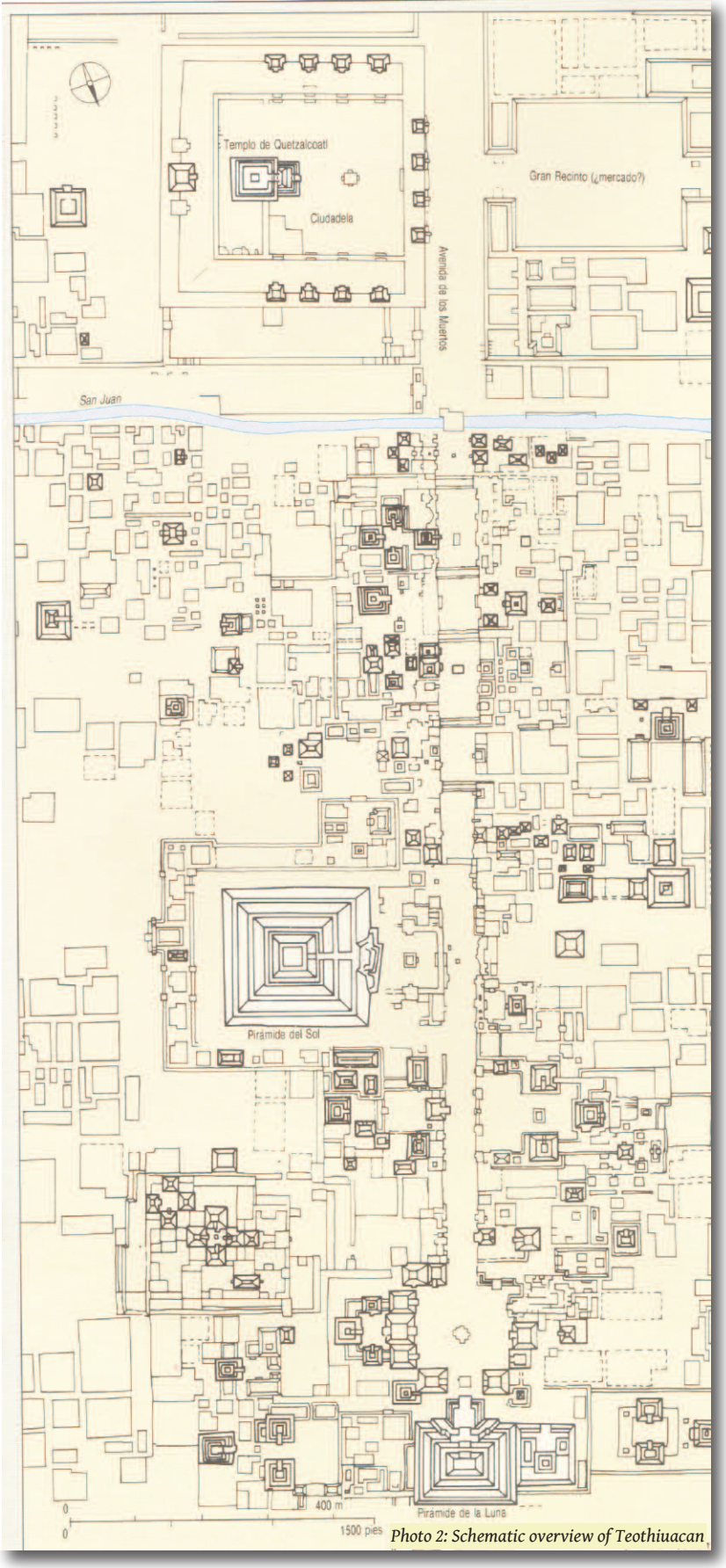


Photo 2: Schematic overview of Teothiuacan

Photo 3: Google Earth shot. You can see that the axis of the Avenue of the Dead leads directly to the Volcano 'Cerro Gordo'.

volcano, a fact that I can't understand. The few people that do write about a possible connection of the volcano with Teotihuacan are usually amateurs like myself or the Architect Richard Thronton who composed an article for the website examiner.com. In this article he writes:

"...Archaeologists tend to look toward the ground and search for minute details. In my professional work, I tend to look at the horizon. I study the architecture and the interrelationships of buildings. I also study the relationship between entire towns and their natural environment. This macro-approach can sometimes result

in surprising information about archaeological sites.

In my previous visits to Teotihuacan, I had been intrigued as to why the people built such a great city in such a seemingly desolate place. The main boulevard seemed to be pointing at "something." When on top of the larger pyramids, the feeling is like being on the tower of an aircraft carrier because the wide "Avenue of the Dead" begins at the Pyramid of the Moon and then seems to head southwestward into infinity. The "roadway of the gods" actually points toward a "slingshot-shaped" gap between two mountains to the south, but one can not see that orientation except from far above the ruins.

In a moment of boyish curiosity, I decided to climb up the 10,000 feet (3,100 m) high Cerro Gordo behind the Pyramid of the Moon, just to see what was up there. My compass was set to match the orientation of the Avenue of the Dead. I then went northward from the Pyramid of the Moon toward Cerro Gordo. Teotihuacan extended all the way to the base of the mountain.

The semi-desert landscape is littered with pottery shards and stone artifacts extended back in age several thousand years. In one gully, I found a semi-vitrified ceramic figurine of a jaguar eating a human skeleton. It probably was at least 3,000 years old. Pre-European pottery is so abundant that I am certain that the local farmers ignore them when plowing.

There were no trails or streams on the mountain. Its side was covered with volcanic boulders. As I climbed up 2000 feet on the difficult terrain, I saw no evidence of civilization or cultivation. However, the views became increasingly spectacular as altitude increased. It is only at this altitude that one can comprehend the scale of Teotihuacan as a city.

Near the crest of the ancient volcano, I saw something that was totally unexpected. The ground was almost covered in places by glistening black volcanic glass . . . obsidian. At first I thought it was a natural deposit, but then closer inspection revealed that there are razor sharp obsidian blades and atlatl points. The blades were used as the teeth of a type of lethal combination sword-club used in pre-Hispanic Mexico. The atlatl was a dart like spear thrown by Mesoamerican warriors.

A battle of massive proportions had been fought on top of this mountain at some time in the past. Once on the rim of Cerro Gordo, I walked over a mile (1.6 km) in each direction and continued to see the evidence of a massive battle. There is no mention of this place in Mexican archaeological literature.

The top of Cerro Gordo appeared to have been a lake or water reservoir. One can see ancient pre-Hispanic rock work that either functioned as defensive walls or bridge gaps in the crater rim. Now the mountain top is covered in lush green pastures, which suggests that water is abundant, even if it is no longer visible. There is also evidence that a pre-Spanish stone aqueduct once connected the crater reservoir with the Avenue of the Dead in Teotihuacan.

I had foolishly brought along only a small canteen of water, and was dehydrating. A deaf and dumb Native American goat herder shared some fresh goat milk and queso blanco (fresh, white cheese) with me. He would not let me take his photograph, but did let me sketch him. He then pointed to the west and hand signaled that there was potable water in that direction.

It was a radar station for the Mexico City airport. The engineers were quite shocked to see a gringo, who had walked up the slopes of Cerro Gordo. The one who first opened the door was holding a pistol. The team relaxed though, when I showed them my credentials. They gave me grape Koolaid from an aluminum pot on the stove and a sack lunch provided by the government.

One of the summer staff members was an archeology student from the National University of Mexico. The young man had been scavenging for surface artifacts after work areas. He told me that the occupation of the mountain top seemed much, much older than Teotihuacan. He also suggested that I would enjoy eating my lunch on top of Montezuma's Temple, which was to the east of the radar station. I followed the path from the radar station. Just as I arrived at the rim of the crater, I could see the ancient structure . . . an Aztec pyramid and temple in pristine condition. The Spanish had never known about its existence, and therefore never sacked it. The Aztec emperors could see most of their empire from its top.

The view from the top of Cerro Gordo is best described as surrealistic. The massive ruins of Teotihuacan are but a speck on the landscape below. I was there on an especially clear day, so volcanoes could be seen rising above the mountain ridges in several directions. If any place could be called the "Place of the Gods," it could be this mountain top crater of a long extinct volcano. With the goats, sheep and cattle grazing on the intensely green pastures, the feeling was like that of Shangra La or "Paradise Found."

Cerro Gordo is apparently ignored by most Mexican and North American archaeologists and remains a place of great mystery. It seems to be the reason that Teotihuacan was founded, and perhaps its human occupation predates the city by several thousand years. The original rulers of Teotihuacan may have lived on top of Cerro Gordo. This may be the reason that later generations of rulers in the Americas lived on top of mounds or pyramids. Another interpretation would be that originally there was an ethnic group living on Cerro Gordo, who seemed like gods to the local inhabitants.

In Mexico, there is no cultural memory of a great battle

Photo 4: The "steps-no-steps optical illusion.

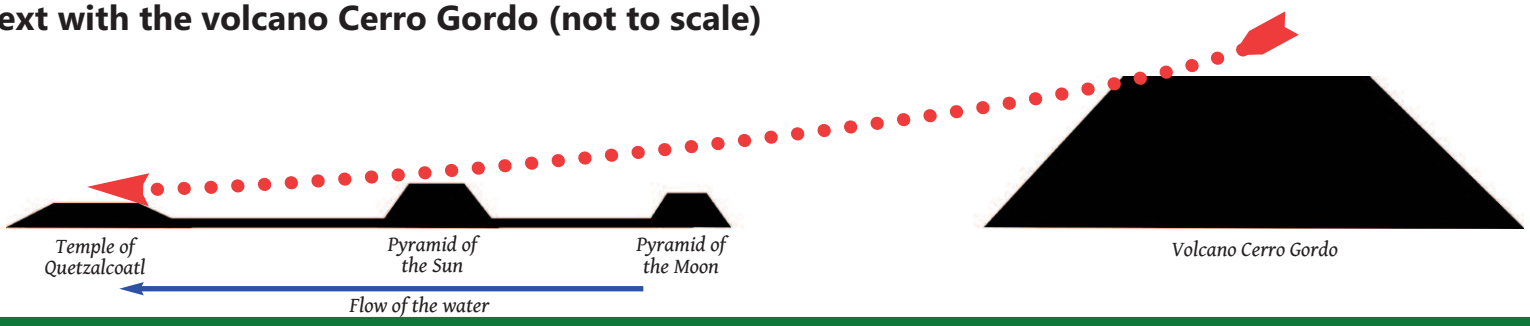
being fought on Cerro Gordo. Was it the last stand of the aristocrats of Teotihuacan around 600 AD? Could it have been a battle that preceded the city's finding or came after its abandonment? Whatever the case, there are still many mysteries to be solved in ancient Mexico. [2]

be seen nicely in [Photo 6].

In the first part of this article [1] I hinted on an excellent theory that the Avenue of the Dead was once filled with water. Engineer Hugh Harleston Jr., who did extensive studies at Teotihuacan over decades, brought this idea forward. (His website [3] is highly recommended if you are interested in the subject.)

If we imagine the rectangles filled with water, we would get a series of "reflection pools" like we know from the Taj Mahal in India or the modern one in Washington DC, for example. If one examines the "pools" closer, you can see drainage tunnels on each end which connect the different pools to each other. Archaeologists say those tunnels are nothing else but drains that allow water to run off after it rained. According to them, that's all and there was never water in the rectangular structures or the other parts of the Avenue of the Dead. I disagree. Like Hugh Harleston, I think that on the Avenue of the Dead, water was an integral part of Teotihuacan's design. It was there to illustrate, symbolize and commemorate one of the most significant

Photo 5: (Very) stylized view of the rough layout of Teothiuacan in context with the volcano Cerro Gordo (not to scale)



But I think something much more meaningful, something much more profound happened on Cerro Gordo which sparked the design and construction of the site. Of course this didn't happen all at once, but in stages over many hundreds of years, maybe millennia. Let's have a closer look:

As I already pointed out in Part 1 of this series [1], the Avenue of the Dead is built so ingeniously that it forms an optical illusion of a giant staircase if you stand on one end looking towards the volcano. It truly looks like the stairs are leading towards the Pyramid of the Moon and the last step would be the volcano behind the pyramid [Photo 4]. In a – very simplified – side view it would look like the Illustration in [Photo 5] and the view from the top of the Pyramid of the Moon completes the optical illusion by making the steps seemingly disappear. But even without this optical illusion, everyone who visits the site will quickly realize that the Avenue of the Dead is not a flat "avenue". It is a stretched out collection of rectangles which are connected to each other with a flight of stairs. They can

events in history: The ancestors of the builders of Teotihuacan witnessed the landing of a technical air/spacecraft – the "Feathered Serpent" - on the Cerro Gordo Volcano, and the following events triggered a giant cult which manifested itself with the settlement of Teotihuacan around the volcano and the "ruins" we see today. This event took place a long time before the Atzecs settled the area. We even know – almost exactly – when: 3114 BC! This is the date the Mayan calendar begins.

The event was witnessed during this early time of Central American cultural development by a people who got "absorbed" into later emerging cultures, like the Atzecs, Mayas, Olmecs and so on. The Teotihuacan we see today (and possibly more which has not been properly excavated, yet) is a memory of this event, one that has been "upgraded" and expanded over many centuries. The messages its general layout contains are no longer a secret once they are seen with modern eyes and an open mind.

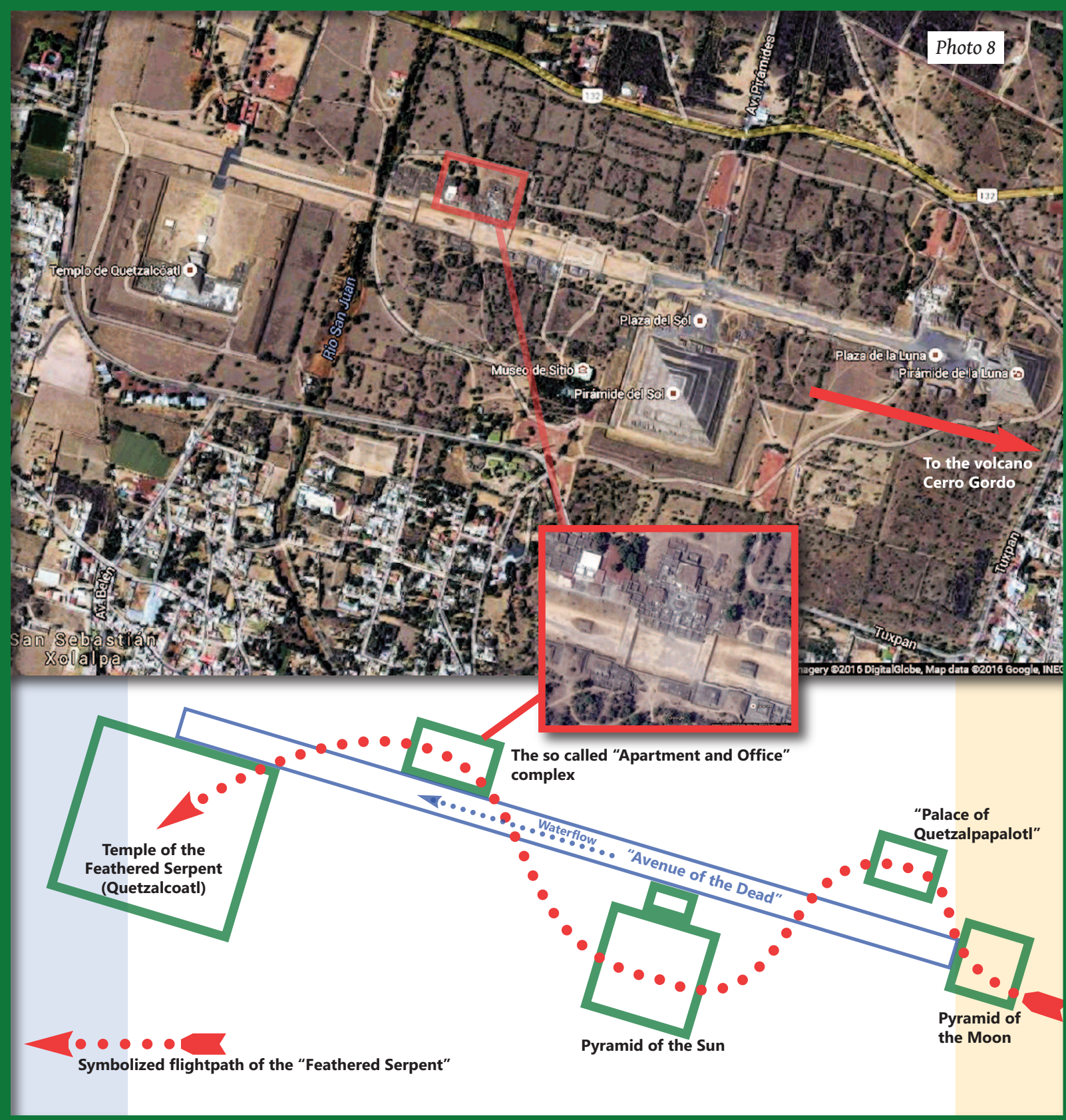
Let's have a closer look at those secrets and their possible explanations.

Photo 6: Closer view in one of the "pools" in the Avenue of the Dead. One can clearly see the "drainage connection" (in the red square) which connects the pool with the one above.

The Steps/No Steps Optical Illusion

This is one of the most ingenious grand scale optical illusions ever constructed, it tells us in no uncertain terms, the direction we have to work with. Standing on the SW end of the Avenue of the Dead, all we see are steps all the way to the Pyramid of the Moon. Yet, the last step in this illusion is the Cerro Gordo Volcano itself. Looking to the other direction, while standing on top of the Pyramid of the Moon, all the steps are gone and one giant "roadway" appears. The message here couldn't be any clearer. Somebody – or something – could use the steps to "climb up" to the volcano, or – in reverse – come down from the volcano in "one motion" without even using steps. This message would get even more impressive if we imagine the Avenue of the Dead filled with water as proposed by Hugh Harleston [3]. Ever since humans can think, water represented fluidity and motion. The giant pools contained in the Avenue of the Dead are on different levels, one higher than the next. The water was able to flow from the higher pools to the lower ones by two methods:A) by flowing over the steps down to the next lower pool (a bit like a modern infinity pool) and B) by controlled flow using valves (connections) on the bottom of each pool as an "overflow" to the lower pool. You can see this clearly in [Photo 6].

With the water, the builders of Teotihuacan clearly show us the direction of "flow" from the Pyramid of the Moon downwards (South), their optical illusion



intents: Someone – or something – came down from the volcano to the valley where Teotihuacan is now located. It is interesting to note that the pools of the Avenue of the Dead join with the natural San Juan River, which runs just short of the "Temple of Quetzalcoatl" complex. It is also very interesting that the San Juan River which ultimately flows down from the Cerro Gordo volcano, crosses the Avenue of the Dead. Is this a "natural counterpart" to the ingeniously designed Avenue of the Dead? Did the natural world meet here with the artificially created one at this special place in Teotihuacan? Natural Rivers and streams meander through the countryside, a fact that is central to understand the overall understanding of Teotihuacan and that can only be fully appreciated in conjunction with the "Feathered Serpent" article in this issue.

If we look closer at the main features of the site besides the Avenue of the Dead, we see to the left (as seen

from the South) of the Pyramid of the Moon the so called "Palace of Quetzalpapalotl", which means something like "Quetzal-Butterfly". This structure is named a bit strangely as it was certainly not a palace. Within the structure are many wall carvings including depictions of a feathered being which is attributed to the Quetzal bird, while others show "butterflies" as archaeologists speculate. [Photos 9, 11] What is for sure, is that the structure was connected with a feathered being, something that was always – and in every culture – connected with flight and the sky. While the exact purpose of this building is not to be the focus of our interest at the moment, I want to point out that it is the first significant structure as seen from the Pyramid of the Moon (coming from the North, or the Cerro Gordo Volcano).

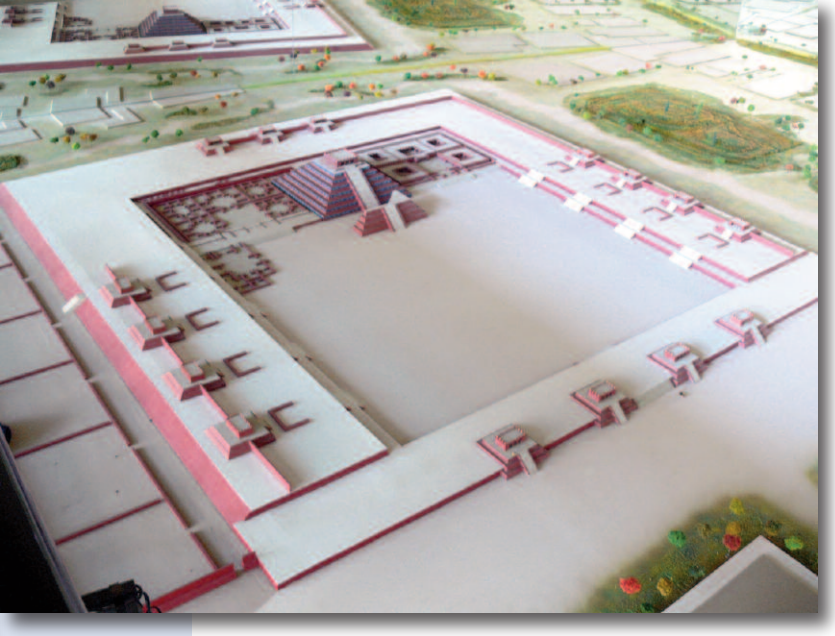
Top: Photo 9

Bottom: Photo 11

Right: Detail from the Temple of the Feathered Serpent in situ. Source: Wikipedia Author: jschmeling

Photo 10: Detail from the Temple of the Feathered Serpent with original colors in place. Now in the Museum of Anthropoplogy, Mexico City.

If you walk down the "Avenue of the Dead" southwards, you can't miss the next significant structure – the Pyramid of the Sun, which is certainly the most impressive structure of Teotihuacan today. Most tourists casually strolling up and down the Avenue of the Dead only have eyes for the Pyramids; they climb them and take a selfie before they re-



Reconstruction Model of the temple of the Feathered Serpent. Source: wikipdedia; Author: Wolfgang Sauber

turn to their tour buses. The western side of the Avenue of the Dead gets very little attention. But it's exactly there where we find a series of structures which the archaeologists call the "Apartment and Office Complex". As the name implies, it is believed that here more important members of Teotihuacan society lived and worked. If you look closer at these structures, you can see more or less standard rooms and living quarters and one can picture how the name "apartment and office complex" came to be. But the northern part of this "complex" is different. If we look closer [Photo 8, previous page, red insert] we see that this was more than just an "apartment and office complex". We can clearly make out a square "plaza" with a center platform surrounded by a big platform (West) and two medium sized platforms to the North and South. This was clearly an important ceremonial center with a special meaning, and it is part of a bigger picture, one of the hidden secrets of Teotihuacan. Whoever built Teotihuacan is telling us a story of the Feathered Serpent coming down from the sky and joining the ancestors on the ground and everything from the arrangements of the structures, the Avenue of the Dead, the setting of Teotihuacan within the landscape and the "optical illusion" is ingeniously built as a reminder: Once, the "gods" came down from the sky in a "Feathered Serpent" and taught the ancient cultures. The symbolized "flight path" of the "Feathered Serpent" ends at the Temple of Quetzalcoatl, which is in its base square footage the biggest area in Teotihuacan, bigger even than the area of the Pyramid of the Sun. To me, it is not a coincidence that last year liquid mercury was discovered underneath the Temple of Quetzalcoatl. This was reported from multiple sources, here is an excerpt from the online version of "The Guardian" on April 24, 2015: "An archaeologist has discovered liquid mercury at the end of a tunnel beneath a Mexican pyramid, a finding that could suggest the existence of a king's tomb or a ritual chamber far below one of the most ancient cities of the Americas.

Mexican researcher Sergio Gómez announced on Friday that he had discovered "large quantities" of liquid mercury in a chamber below the Pyramid of the Feathered Serpent, the third largest pyramid of Teotihuacan, the ruined city in central Mexico…" [4]

Liquid Mercury has been attributed numerous times in ancient India, for example, to play a role in the power production of the so called Vimanas, flying machines mentioned in the ancient epics like the Mahabarata from India. [5,6,7] It is also liquid Mercury that legends attribute to the first Chinese Emperor Qin Shi Huang , whose tomb contained *"…100 rivers made with mercury, representations of "the heavenly bodies", and crossbows rigged to shoot anyone who tried to break in. The tomb was built at the foot of Mount Li, 30 kilometers away from Xi'an. Modern archaeologists have located the tomb, and have inserted probes deep into it. The probes revealed abnormally high quantities of mercury, some 100 times the naturally occurring rate, suggesting that some parts of the legend are credible. Secrets were maintained, as most of the workmen who built the tomb were killed."*[8]

In many ancient cultures, liquid mercury played a special role. If the "gods" used it for their air/spacecrafts somehow (or a similar looking substance), it might explain its special meaning for the ancient people. I'm convinced Teotihuacan was initially designed and built to serve as a "time capsule" to preserve the story of the Feathered Serpent for future generations. The messages (and secrets) in Teotihuacan are multi layered and more will be revealed in the future. But the Feathered Serpent is of central importance, and we will have a closer look in the next article. Read on.

Further reading and footnotes:

[1] PaleoSeti Magazine, Issue 5, Spring 2015

[2] http://www.examiner.com/article/teotihuacan-like-you-never-have-seen-it-before

[3] hharlestonjr.com

[4] http://www.theguardian.com/world/2015/apr/24/liquid-mercury-mexican-pyramid-teotihuacan

[5] http://www.stephen-knapp.com/ufos_and_vimanas.htm

[6] http://www.bibliotecapleyades.net/vimanas/esp_vimanas_4.htm

[7] Däniken, Erich von; Professor Dr. Dileep Kumar Kanjilal; „Fliegende Maschinen im Alten Indien [Flying machines in ancient India]" within the book „Habe ich mich geeirrt?", Bertelsmann Publishing 1985; ISBN 3-570-03059-8

[8] https://en.wikipedia.org/wiki/Qin_Shi_Huang

What was the Feathered Serpent?

Article by Herbert Eisengruber

Many travelers who visited a Maya or Aztec site in Central America may have heard about the "Feathered Serpent". I have often witnessed large groups of tourists standing around the obligatory guides telling them about it. If you look into the more or less bored faces of some of the people listening to these stories, you might think they could fall asleep any minute. Little do they know that the story of the "Feathered Serpent" is one of the most intriguing ones humanity has to offer.

It is important to know that the "Feathered Serpent" was known under a variety of deity names in different regions of Central America and – as we will see – in many other parts of the world. The Maya of the Yu-

catan Peninsula knew the Feathered Serpent by the name Kukulkan, the Kiche Maya in Guatemala called the same deity Ququmatz while the Aztecs called it Quetzalcoatl. However, they all describe the same deity which was depicted as a feathered serpent. There are many different ways this deity is shown in pictographs, drawings, glyphs and statues, as it was one of the most important gods in the ancient Mesoamerican world. The Maya, Aztec and Teotihuacan cultures dedicated sophisticated temples to this god, buildings like the Pyramid of Kukulkan in Chichen Itza (Read more about it in Paleoseti Magazine Issue 6) or – as described in the previous article – the site of Teotihuacan near Mexico City. The theme and myths are always the same: A deity came from the sky in a "feathered serpent", educated humans in many different fields, like science, and returned back into the sky, promising to return one day.

If this Feathered – or flying/winged – Serpent would be isolated to a certain region in the world, it would be possible to contribute it to a vivid imagination of a certain tribe for example. But this deity "pops" up in various parts of the world throughout different times which makes it very intriguing.

Before we examine this feathered serpent -and what it could have been- closer, let's take a look around the world for examples of this deity.

Photo 4

Fig. 35.—Egyptian Four-winged Serpent, Chanuphis, or Bait. (*From "Serpent Myths of Ancient Egypt," by W. R. Cooper.*)

The oldest depictions we know can be found in ancient Egypt. [Photos 2-4] The winged serpent always had a special meaning and mythology surrounding it for this old culture by the Nile.

Photo 6

The Far East, in ancient China, winged serpents were always a major cultural influence in art, mythology and history, as they "morphed" into the mythological dragons [Photos 5&6]. It is no surprise to see that the older the depictions are, the more serpent like they appear. Those winged, flying serpents were always connected to kings and the gods. In ancient Chile, mythology speaks of the "Pihuichen", a winged serpent that populates the skies [Photo 7]. Ancient Europe also has strong mythological connections with winged serpents or dragons reaching back thousands of years. These ancient mythologies received a strong

Photo 5

Photo 2

Photo 3

Photo 7

Fig. 42.—Mitos: 1, Pihuichen.

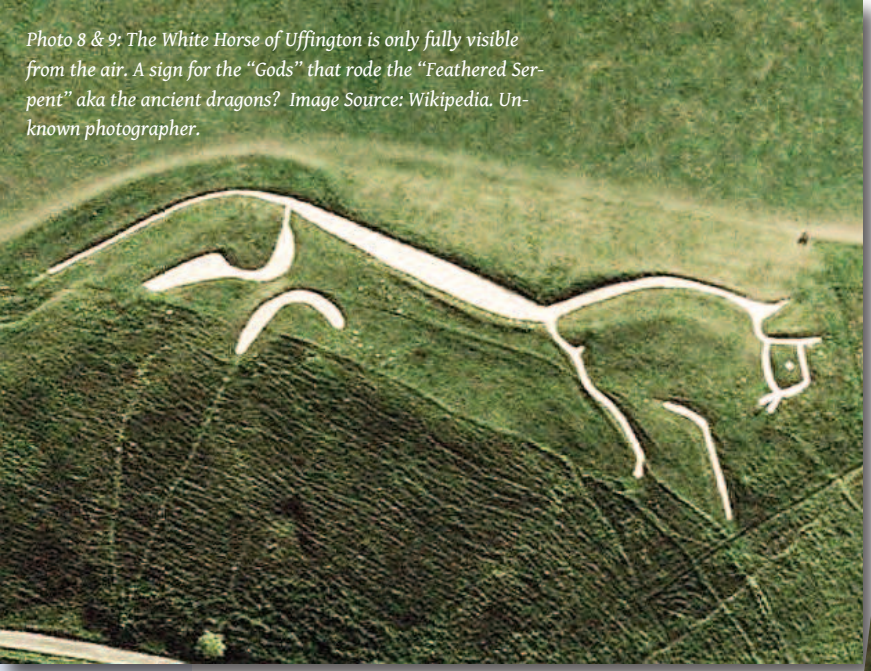


Photo 8 & 9: The White Horse of Uffington is only fully visible from the air. A sign for the "Gods" that rode the "Feathered Serpent" aka the ancient dragons? Image Source: Wikipedia. Unknown photographer.

Photo 9: The White Horse of Uffington as seen from the ground.

revival during medieval times and ultimately led to the fantasy creatures we see in popular culture today. One of the oldest connections to this mythology can be found in England. There, in the county of Oxfordshire, we find the White Horse of Uffington. This ancient "Geoglyph" can be seen only from the air in its entirety. Geoglyphs like this can be found in many places of the world, but the ones in Nazca are certainly the most well-known. An age-old ritual of cleaning the white horse of dirt and debris that is continued to this day, ensures that it is visible to the "gods in the sky". The White Horse of Uffington is the oldest of the white horses of England, and most likely, the source of all the other new "imitations" which were created later and most of which are visible from the ground.

A visit to the White Horse of Uffington yields very interesting details, rarely mentioned in publications. First, one can see how hard it is to make out "the bigger picture" – in the true sense of the word – from the ground. It is extremely hard to take a meaningful photo if one does not use an aircraft. This is paralleled with the aforementioned Nazca Lines.

Interestingly, right across the hill, on which the White Horse of Uffington is carved, is an artificially flattened hill. To this day, this hill is called the ***Dragon Hill,*** connecting it with mythological beings with smoke and fire, in short, a flying serpent. An ancient memory of a "dragon", a feathered serpent that

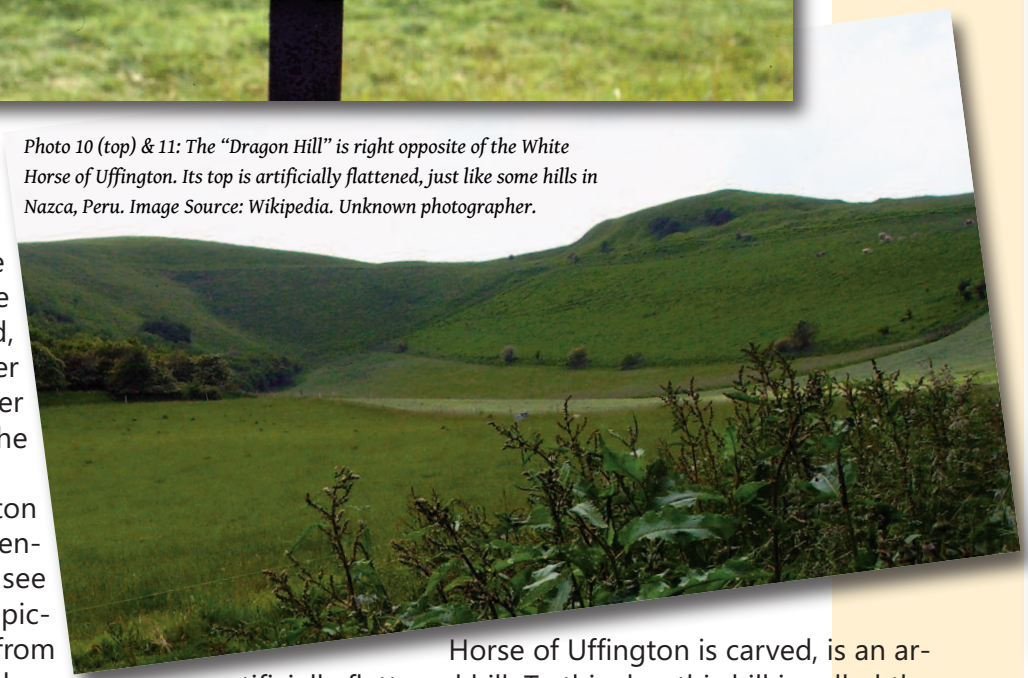


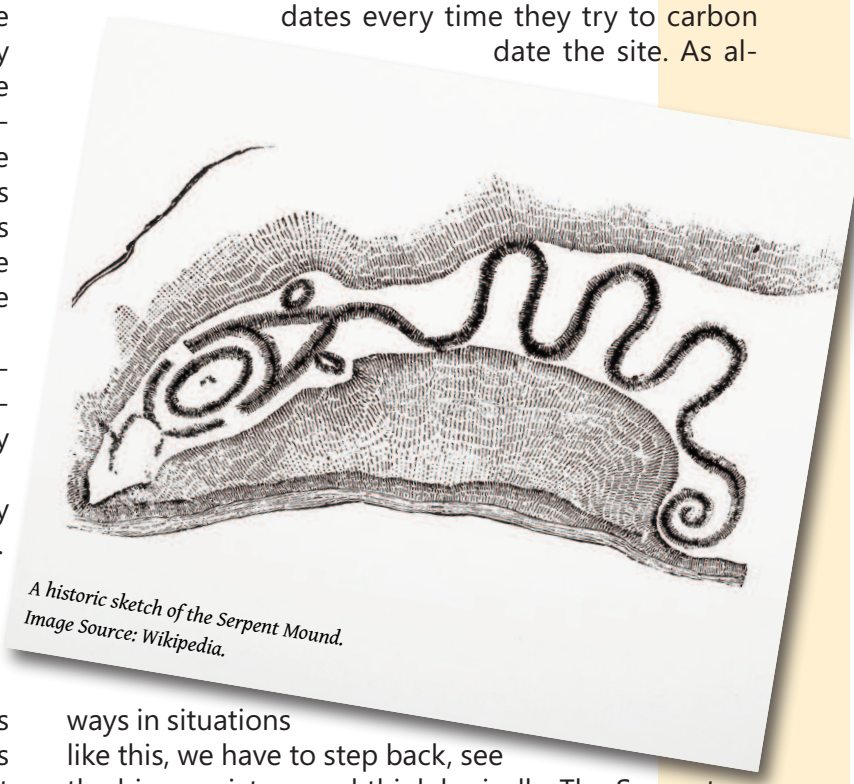
Photo 10 (top) & 11: The "Dragon Hill" is right opposite of the White Horse of Uffington. Its top is artificially flattened, just like some hills in Nazca, Peru. Image Source: Wikipedia. Unknown photographer.

descended here? Was the White Horse created to communicate with the beings that operated this "dragon" and left to the sky again? Should the White Horse encourage them to return? Official archaeology tells us that the White Horse was created to be some sort of tribe marker: "Here starts our territory!"... Amazingly, the ancient "tribe" in question seemed to have only needed one such marker, and if their enemies came from a different direction, the marker was wasted. Plus – if the archaeologists are correct – the "marker" was extremely poorly planned as it can't be seen from the ground.

We Ancient Astronaut Theorists are often told that "extraordinary claims require extraordinary proof". Sometimes I ask myself who truly makes those extraordinary claims...

All throughout Europe we can find stories about fiery dragons, which flew and were engulfed in smoke. These stories were incorporated in Pagan and Christian mythology and can – in my opinion – be traced back to the flying serpent that the ancients saw in early pre-history.

That the flying serpent was seen all over the world is also apparent in North America. There in Adams County in the State of Ohio, we find the Serpent Mound, one of the few ancient man-made structural remains in North America. This enormous structure is 420 Meters in length, making it the largest depiction of a serpent in the world. Again, in order to see it in its entirety, you have to fly. What inspired the ancient builders of Ohio to devote what must have been extraordinary resources to create this outstanding monument. Official theories on who built the Serpent Mound and when, seem to change with every new generation of archaeologists. While ancient traditions of native tribes in the area speak of a culture far back in pre-history, archaeologists come up with different dates every time they try to carbon date the site. As always in situations like this, we have to step back, see the bigger picture and think logically. The Serpent Mound is unique in the area and pretty much in North America. There are other mounds [4] in the area, nothing comes close in terms of shape and size, let alone a geoglyph which can only be seen from the sky.



A historic sketch of the Serpent Mound. Image Source: Wikipedia.

But nowhere else in the world had the winged/flying serpent such a major cultural influence as in Central America. Here among the thousands of ruins and pyramids in the jungle we find the key to solve the mystery. If one reads ten different books or texts about the feathered serpent or the deities behind it (Kukulkan,

The Great Serpent Mound Source: Wikipedia; Author: Eric Ewing.

Quetzalcoatl, etc.), one will get ten different explanations and interpretations. And as always in situations like these, I recommend to put everything aside, turn on your own brain and let logic run its inevitable course. First, we have to boil all different stories and interpretations down to the smallest common denominator(s). They are:

1) The feathered/winged serpent came from the sky. The deity was NOT local, but a stranger to the culture which writes about him/her/them.
2) The feathered/winged serpent brought a lot of knowledge and shared it with the ancient people.
3) The feathered/winged serpent was very powerful.
4) After spending some time with the ancient people, the feathered/winged serpent left, promising to return.

The Feathered/Winged serpent must have been something very significant. Something that left an enormous impression on the ancient people way back in time. This event was so powerful that it still resonates in different forms into our modern times. What was the Feathered Serpent?

Without further ado, here is the answer which I already hinted at in my article "Nazca – Signs for the Gods" in PaleoSeti Magazine, Issue 2 [1]. The key to the mystery is simply aircrafts and their contrails. Let's be bold again and assume for a second that in ancient times, beings with air/spacecrafts of some sort visited our planet. Physics demands that no matter what aircraft is used in Earth's atmosphere, contrails will be created under certain conditions. Here is a short recap from Wikipedia:

Contrails (/ˈkɒntreɪlz/; short for "condensation trails") or vapor trails are line-shaped clouds sometimes produced by aircraft engine exhaust, typically at aircraft cruise altitudes several miles above the Earth's surface. Contrails are composed primarily of water, in the form of ice crystals. The combination of water vapor in aircraft engine exhaust and the low ambient temperatures that often exists at these high altitudes allows the formation of the trails. Impurities in the jet exhaust from the fuel, including sulfur compounds (0.05% by weight in jet fuel) provide some of the particles that can serve as sites for water droplet growth in the exhaust and, if water droplets form, they might freeze to form ice particles that compose a contrail.[1] Their formation can also be triggered by changes in air pressure in wingtip vortices or in the air over the entire wing surface. [2]

Contrary to popular belief, contrails are not limited to a certain type of aircraft engine, like jet engines, but can be created with other types of engines (like props). They can also be formed by just the wings or the fuselage of the plane. [Photo 15]

Depending on atmospheric conditions, contrails can

The "head" of the "Feathered Serpent. The triangular shape of an aircraft could be mistaken for a snake's head (most venomous snakes heads are triangular) by people that have no technical knowledge.

vary in appearance, but the "classics" are the straight lines that we all see every day when airplanes fly over our heads. As I pointed out in my Nazca article [1], it is my theory that the Nazca lines were initially triggered by those contrails when the ancient Nazca inhabitants saw them in the sky as "drawings of the gods" when ET aircraft flew overhead. The ancients merely tried to

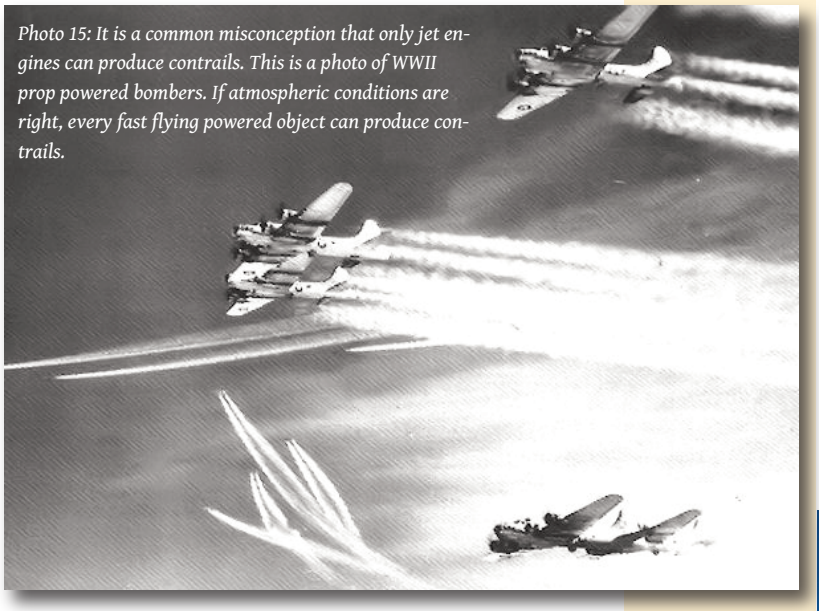


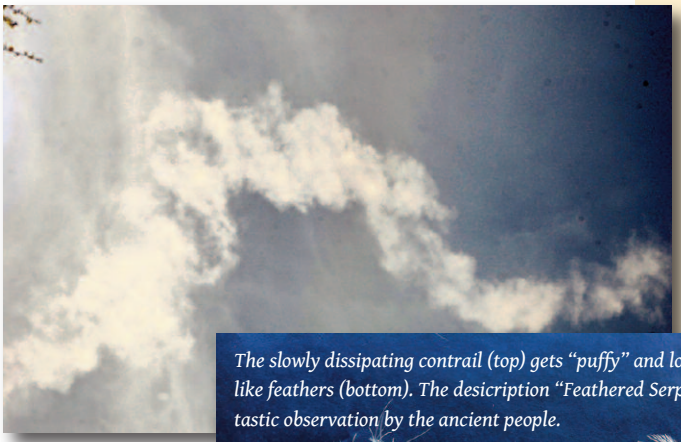
Photo 15: It is a common misconception that only jet engines can produce contrails. This is a photo of WWII prop powered bombers. If atmospheric conditions are right, every fast flying powered object can produce contrails.

"copy" (immitate) these "drawings" on the ground so the "gods" would come back. The Nazca drawings of the figurines (monkey, whale, hands, etc.) were merely a continuation of the cult which was triggered by this outstanding event.

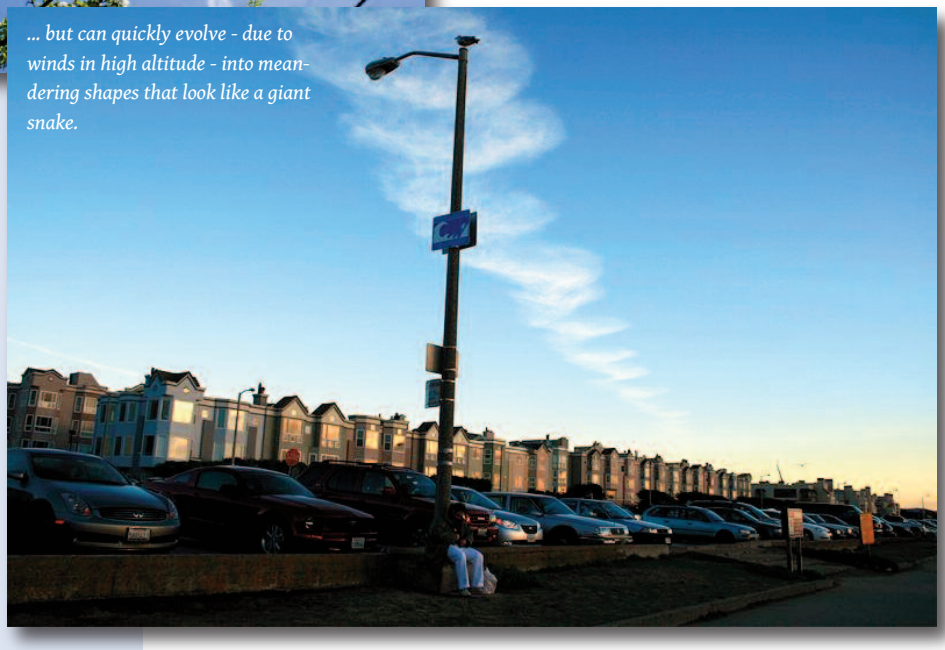
What does all of this have to do with a "feathered serpent"? If you look at contrails over a certain amount of time, you will find the answer. You will also find that the ancient people who described them as "feathered serpents" had fantastic observational skills. A few minutes after the aircraft flew overhead, many contrails – depending on atmospheric conditions and the winds in high altitudes – start to change from straight lines into something else: Snake-like shapes that seem to

Contrails start out as straight lines...

wind themselves across the sky. Within a short amount of time, this can happen in several stages, giving the illusion that a giant serpent creeps against the blue sky. For the ancient people who had no idea about the technology behind it all, this must have been an awe inspiring sight, which only gods could have created. But that's not



The slowly dissipating contrail (top) gets "puffy" and looks indeed like feathers (bottom). The desicription "Feathered Serpent" is a fantastic observation by the ancient people.



... but can quickly evolve - due to winds in high altitude - into meandering shapes that look like a giant snake.

all. If one looks closer at a contrail which "morphs" in the sky a few minutes after its creation, it becomes apparent that the dissipating vapors of the contrail – dispersed by micro-vortexes and winds - form a very

complex pattern. They look to the naked eye like – you guessed it – feathers. To top it off, the "head" of the serpent – the actual aircraft – might be triangular shaped (just like a snake's head), due to necessary aerodynamic properties of an aircraft which apply even if it might be more advanced than our own.

Depending on the culture who observed the aircraft and their contrails, there were variations of their interpretations and the way the ancient people preserved this memory for future generations:

The aforementioned Nazca Culture started to duplicate the contrails on the ground and carved lines in the ground and mountains.

The Teotihuacan culture had their own gigantic method in preserving the descent of the flying serpent as I described in the previous article and Issue 5 of Paleoseti Magazine.

In Chichen Itza, the ancients built "El Castillo", a pyramid with the amazing optical illusion of a serpent "crawling" up and down the stairs during the solstices, and, furthermore, we find a mysterious carving of a possible DNA depiction inside this amazing structure (see the Article "Chichen Itza – Where the gods climbed from the Sky", Paleoseti Magazine Issue 6).

What event could have been so important that the ancient people all around the world wanted to preserve the memory of it in stone, sand, sights and sounds?

Wait a minute! Sounds? You read correctly. Let me take you on a short trip to Guatemala. There in the jungle amid lush vegetation and an over-

whelming amount of jungle creatures whose sounds and sights make every nature lover jump for joy, lies the amazing Maya settlement Tikal.

In ancient times, Tikal was one of the biggest Mayan Cities, and a center of the ancient world in Central

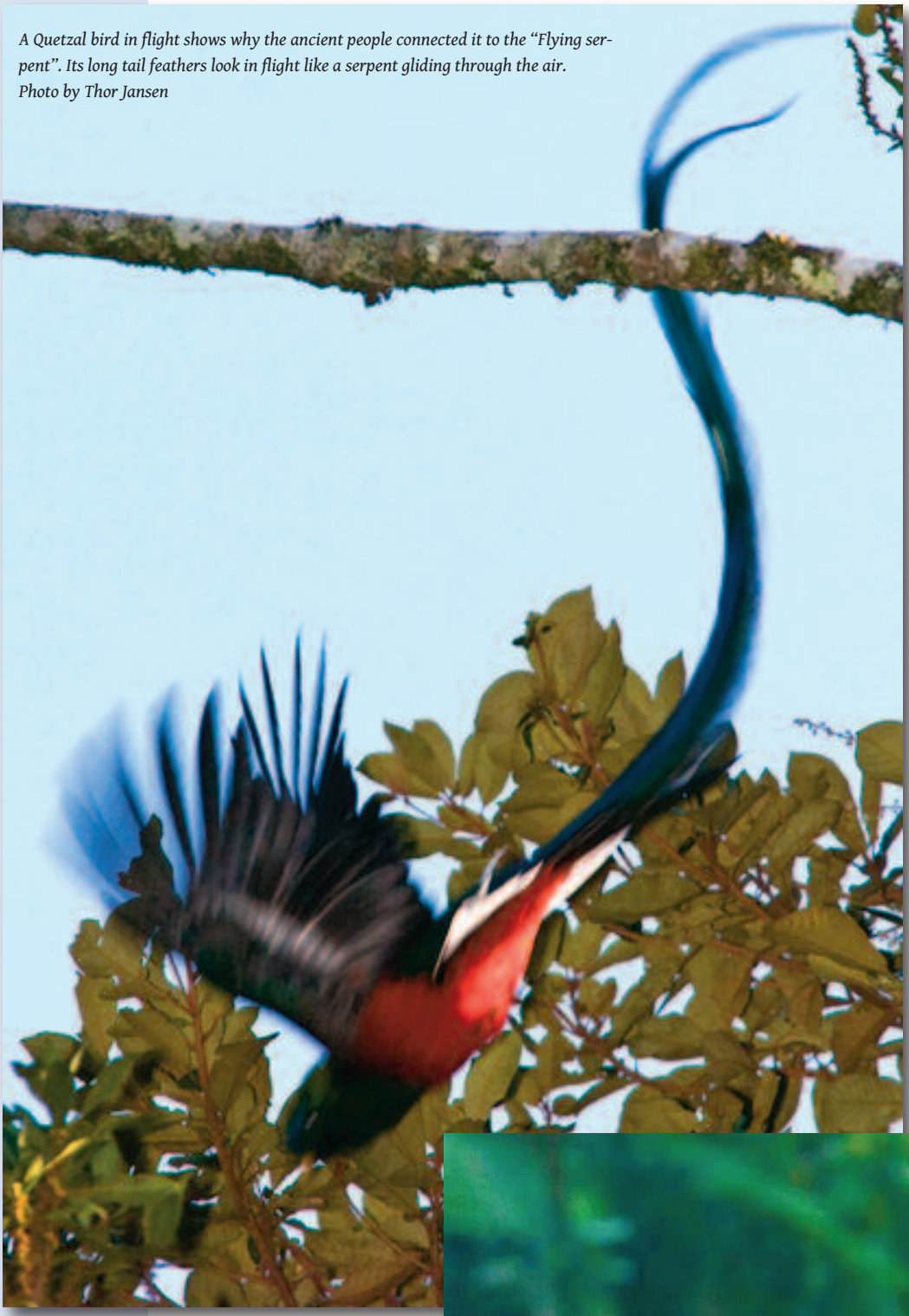
America. During the great collapse of the Mayan empire which still puzzles researchers to this day, Tikal seemed to have been abandoned by its inhabitants like all the other centers, such as Palenque, Chichen Itza, etc.

Tikal was "re-discovered" during the mid 1800s and put in the spotlight for the Western world by John Lloyd Stephens and his illustrator, Frederick Catherwood, whose drawings are still among the most detailed illustrations of ancient Central America. Up to about the 1950s, Tikal was only accessible by donkey and several day long expeditions. In order to study and excavate the site properly, a small airstrip was built for bringing in people and supplies more efficiently. Today, Tikal is a Guatemala National Park and UNESCO World Heritage Site and can be reached by a 2 hour bus ride from the next biggest town. Most visitors come here for a day tour, stay overnight in one of the three jungle lodges and leave. But the site is so extensive that several days are not nearly enough to see even the restored temples and pyramids, let alone wander among the unexcavated part. Tikal's remote location deep in the jungle still makes it a rather "exotic" destination for casual tourism. Visitors that come here get rewarded by stunning temples and pyramids of extraordinary beauty and style. The main plaza of the ruins in its lush jungle setting among all the sights and sounds of the rain forest are hard to describe and a treat for anybody, not just archaeology buffs. A pair of binoculars is all you need for days of entertainment without TV or Internet. Most of the lodges here don't even feature electricity during the day.

Any visitor who is interested in archaeology and is familiar with pyramids in Central America will immediately see the difference in building style here in Tikal. The pyramids are steeper and climbable only from one side. The pyramids have a clear front and back, which is in stark contrast to El Castillo (Pyramid of Kukulkan) in Chichen Itza or the Pyramids of the Sun and Moon in Teotihuacan. The unique and futuristic look of the pyramids here were the reason George Lukas chose to film his classic "Star Wars, Episode IV – A New Hope" here, and the scene in the film when spaceships populate the skies of Tikal might be an ironic (and unwanted?) memory of our past. But let's not get ahead of ourselves. If you visited Teotihuacan before Tikal you will find striking similarities in some of the temples from there and Tikal. And indeed, even official archaeology doesn't dispute a strong link between ancient Tikal and Teotihuacan. Especially the buildings dedicated to the deity Quetzalcoatl (Kukulkan) – the Feathered Serpent impresses with similar ornaments and style between Tikal, Teotihuacan and Chichen Itza. Like in these other two major cities of ancient Central America, this deity was of central importance in Tikal. This "Quetzalcoatl" gets its name from the Quetzal bird which used to be more abundant around the jungle of ancient Tikal. This bird is closely intertwined with the Feathered Serpent in legends/myths and when ancient legends talk about Quetzalcoatl and the associated Quetzal bird, they are really talking about the feathered serpent. In order to understand this, we have to look at this Quetzal bird a little closer. This is not an easy task as this once abundant animal has become a rare sight in Central America. Modern agriculture has pushed the habitat of this bird further and further into the jungle and to the brink of extinction. Even around Tikal this little guy can't be see in the wild anymore. On the road from Flores to Tikal is a Quetzal sanctuary were biologists try to pre-

serve them. If you want to see the bird, this stop over is recommended. If you see the Quetzal for the first time, you are immediately struck by its unusually long and colourful tail feathers. The bird is beautiful to look at and its shiny green and red feathers are a treat for the eyes. But there are other birds of the jungle that are equally colourful to look at, but didn't quite have the same significance in the Mayan world.

It is only when the bird is in flight that it becomes apparent why the Quetzal bird is special. The male's long tail feathers and a specific "wobbly" flight make it look like a serpent flying through the air as the tail feathers "swing" behind the bird in flight. This is unique even in the abundant bird life of the jungle. Was the special worship of the Quetzal bird caused by

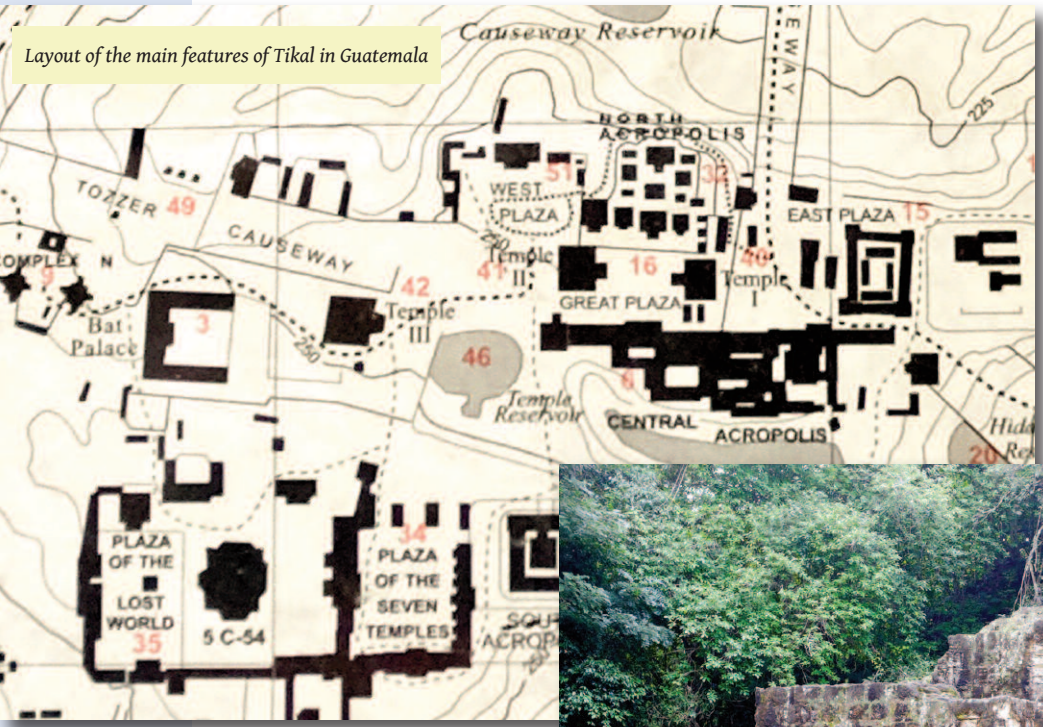


A Quetzal bird in flight shows why the ancient people connected it to the "Flying serpent". Its long tail feathers look in flight like a serpent gliding through the air. Photo by Thor Jansen

its looks when it flies through the air? Did the Quetzal bird remind the ancient Maya of the story of the feathered serpent which their ancestors saw and passed down through myths and legends? We have to keep in mind that it is a natural desire of humans to compare things they don't fully understand to things in the world which they are familiar with. That's why the ancient god Kukulkan from other areas became Quetzalcoatl here in the jungle of Central America, and that's why they both mean the same deity – the Feathered Serpent.

But let's get back to Tikal and its stunning ruins. This site is so complex that we can only focus on one special and astonishing feature in this article; a feature that is little known and connects the site to the feathered serpent mystery in its own special way. It can be experienced by every visitor right at the "main attraction" of the site, the so called "Great Plaza". Here, Tikal's unique style of pyramids become immediately apparent as the so called "Temple I" and "Temple II" face each other with their steep steps. If you look closer at the bird's eye view, you will see that both temples are slightly offset and don't face each other perfectly. The reason for this becomes clear when people clap their hands loudly. The initial clapping sound gets absorbed quickly. It's the echo which is astonishing. After every clap the echo is transformed into a high pitched, sharp sound which is completely different then the original clap. This echo sounds almost exactly like the call of the Quetzal bird, the symbol of Quetzalcoatl or – the Feathered Serpent!

Top: The Quetzal bird is still the official symbol for the country of Guatemala and is depicted on most denominations of the currency which is also named the "Quetzal". On the 20 Quetzales bill the bird with its long, snake like tail feathers is flying away from a pyramid of Tikal which architecture is designed to immitate the call of the bird. Just a coincidence?



Layout of the main features of Tikal in Guatemala

amazing stone in Puma Punku, Bolivia, which alters voices. On the Mediterranean island of Malta we find the amazing "Hypogeum" which we will cover in a later issue of Paleoseti Magazine. The acoustic properties in Tikal are similar only on a larger scale. What technological sophistication is needed to plan enormous buildings like the temples of the main plaza of Tikal and include acoustic properties like these? Are the acoustic properties of Tikal the main reason of the rather unusual shape of the temples and pyramids that we find in Tikal?

A small temple dedicated to the Feathered Serpent in Tikal.

While the Pyramid of Kukulkan in Chichen Itza, ca. 600 km north of Tikal, contains an incredible optical illusion of the feathered serpent "crawling" down and up the pyramid twice a year, the message in Tikal is one triggered by sound. In Tikal, the two pyramids (Temple I and II) and the structures surrounding them make this incredible feat of engineering possible. Unfortunately, the acoustic properties of ancient structures are studied comparatively little within the archaeological community. In PaleoSeti Magazine Issue 2 [1], I wrote about an

Top: A winged god carved on the temple of the Feathered Serpent in Tikal, Guatemala. The architecture in Tikal shows many similarities and close ties between Tikal and Teothiuacan, Mexico.
Left: The famous "Yaxchilan Lintel" showing "Kukulkan" or the Feathered Serpent teaching an ancient Mayan ruler. In Mayan tradition, the Feathered Serpent was always associated with a "god" in human form, bringing wisdom from the sky. Source: Wikipedia commons; Photo: Michel Wal.

The strong connections to the Feathered Serpent in Tikal and other Central American sites and cultures show how incredibly important this deity was to the ancient people. It played a central role in culture and society, which – if you think about it – comes as no surprise if the ancients witnessed highly sophisticated technology flying over their heads and they didn't have an explanation for it.

This is not the end of the story of the Flying – or Feathered – Serpent. It has left its traces all over the world and in many forms. So many in fact, that it is impossible to cover it all in one article. We will re-visit it in later issues of Paleoseti Magazine.

PS: A big thanks to Terrance F. Johnson who provided me with valuable material for the serpent mound in Ohio.

Further reading, references and footnotes::

[1] Eisengruber, Herbert: "Nazca – Signs for the Gods", Paleoseti Magazine, Issue 2

[2] https://en.wikipedia.org/wiki/Contrail

[3] https://en.wikipedia.org/wiki/Uffington_White_Horse; 10081-3. OCLC 27430287

[4] Johnson, Terrance F. "Aztalan"; Paleoseti Magazine Issue 3, Fall 2014; Page 35

[5] Eisengruber, Herbert; "Tiwanacu & Puma Punku – The Mystery of the Andes"; Paleoseti Magazine Issue 2, Summer 2014

- Freidel, David A.; Linda Schele; Joy Parker (1993). Maya Cosmos: Three Thousand Years on the Shaman's Path. New York: William Morrow and Company. ISBN 0-688-

- https://en.wikipedia.org/wiki/Serpent_Mound

Left: Kukulkan - the Feathered Serpent - in the Museum of Anthropology, Mexico City.

Top: The Codex Vindobonensis. Kukulkan climbs down the "ladder in the sky".

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Herbert & Beth Eisengruber

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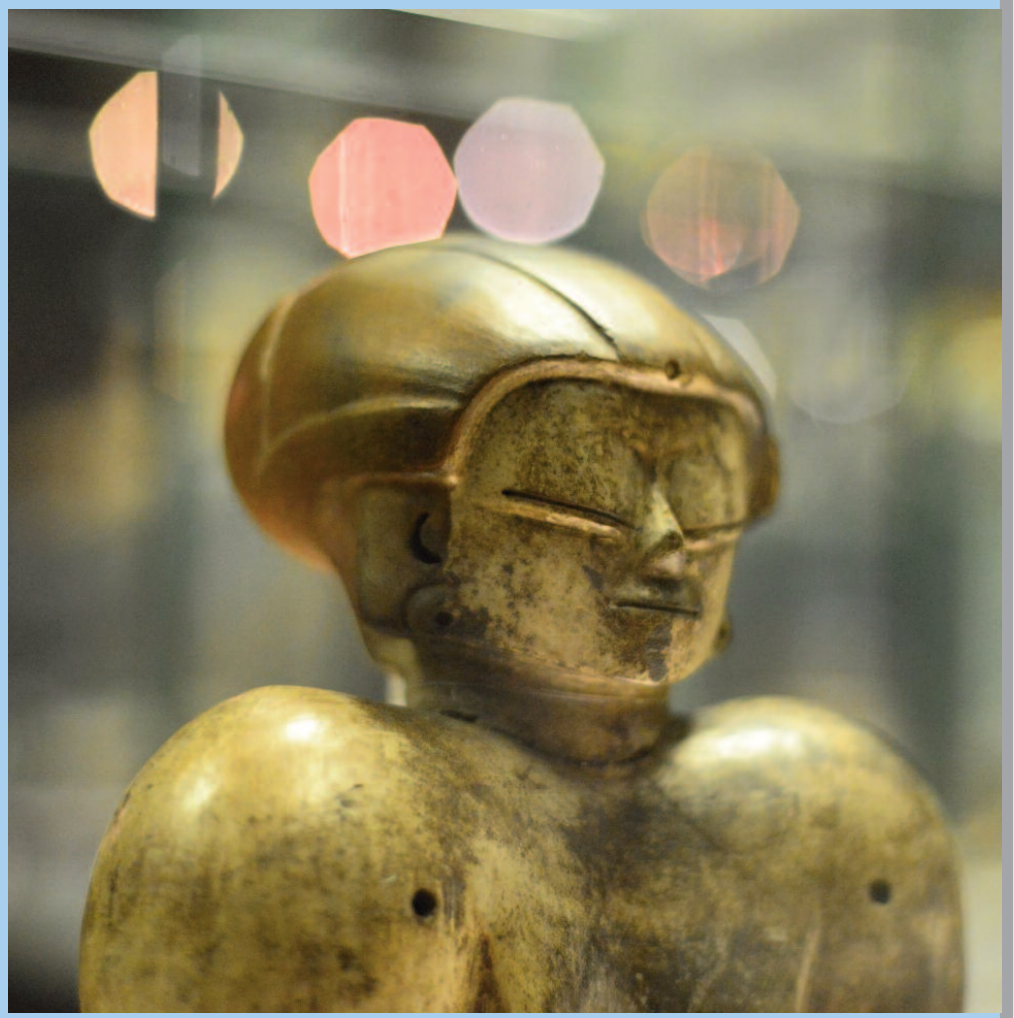

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Book & Film Recommendations

In every issue, we are going to suggest book and/or film titles that are of interest to the PaleoSeti or Lost Civilization Theories.

Review by Herbert Eisengruber

Terrance F. Johnson

Pre-History's Chronology Enigma

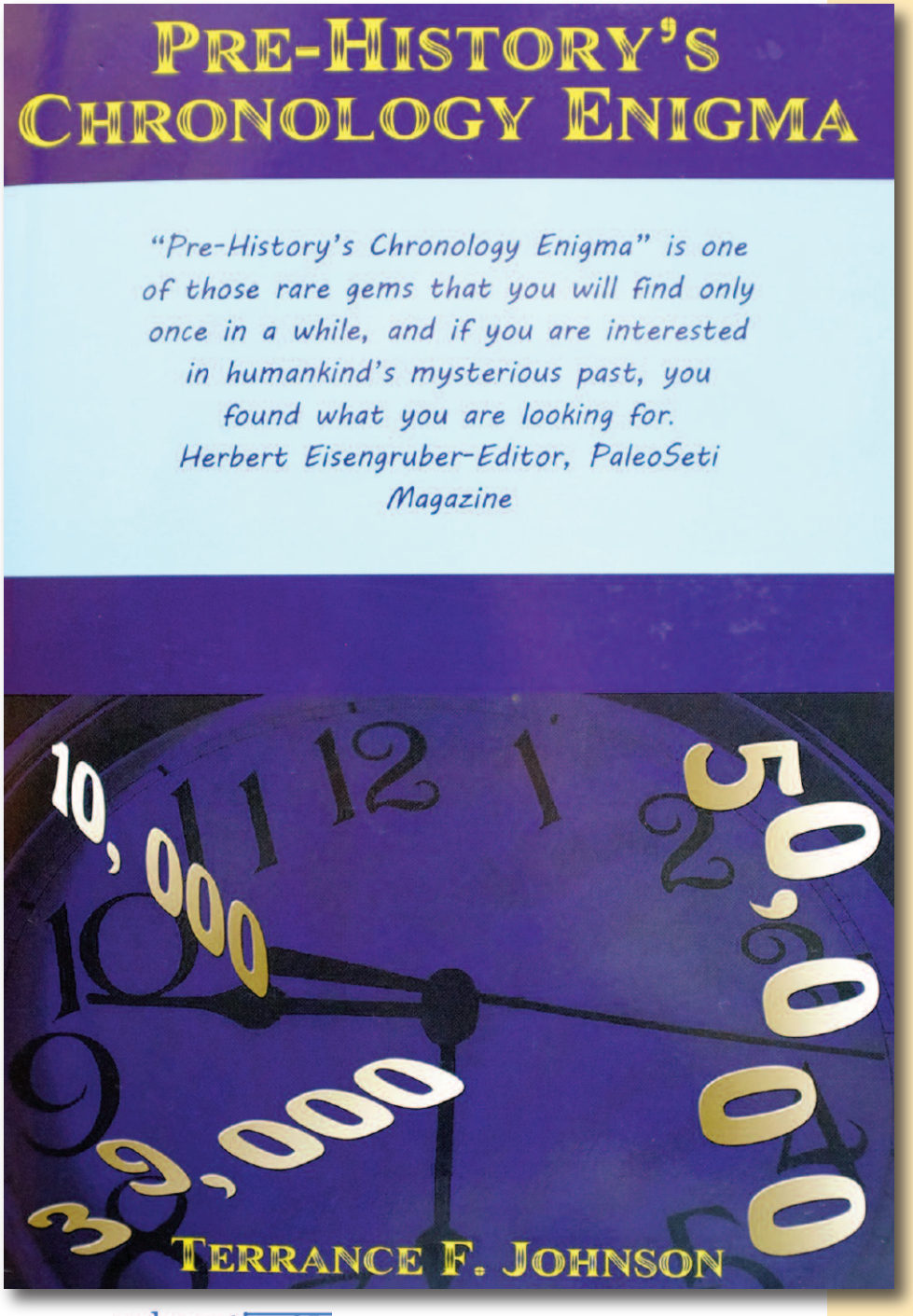
In Issue 2 of PaleoSeti Magazine, I reviewed Terrance F. Johnson's first book "Our Missing Ancestors: A Dynamic Civilization". Back then I was surprised about this previously unknown author's thorough research and clear and concise writing style. When the author told me that there was a second book in the making, I was really excited.

I had the privilege to read this book even before it was going to press and I have to say it does not disappoint. Seamlessly building upon his first works, it deepens Johnson's hypothesis of a highly developed, early civilization in pre-history which official archaeology steadfastly refuses to acknowledge. Johnson builds a solid case for his theory by closely examining each of the world's major continents, its civilizations and proposed roots. Like in his first book, the author does an excellent job in condensing information from other works supporting his theory and presenting it to the reader so they can make informed decisions and draw their own conclusions. Unlike so many "official" historians and archaeologists, Johnson is not guided by dogma or their fear of "scientific suicide" by looking at controversial sources. I was especially drawn to the section of the mysterious North American "Mound Builder Culture", which is rarely mentioned in main stream media and publications and could be a key to unlocking our mysterious past in North America.

I highly recommend the works of Terrance F. Johnson as thought provoking, highly informative and well researched.

"Pre-History's Chronology Enigma" is available from the following sources:

Virtual Bookworm Publishing
https://virtualbookworm.com/products/pre-history-s-chronology-enigma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Herbert Eisengruber-Editor, PaleoSeti Magazine
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TERRANCE F. JOHNSON

The Voladores Mexico's Flying Men

Article by Herbert Eisengruber

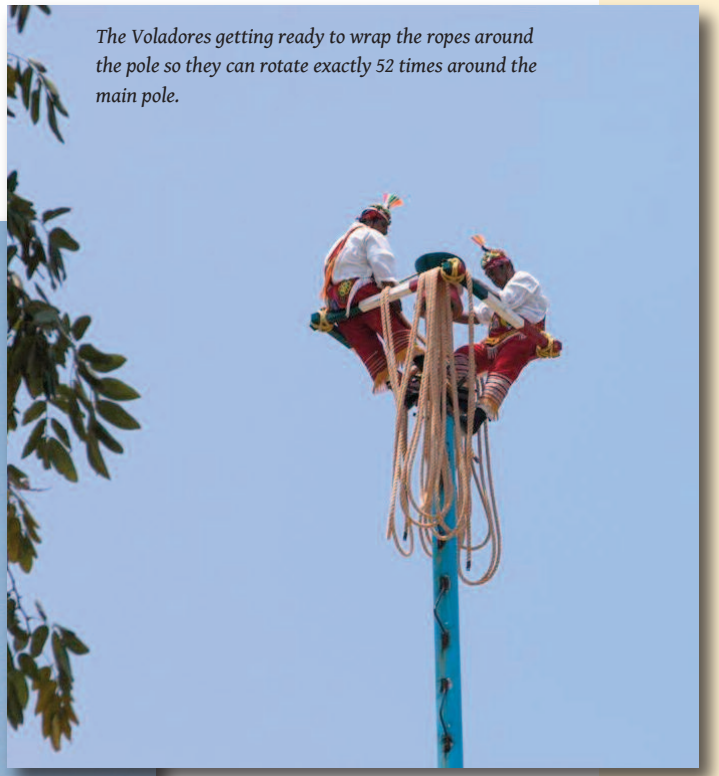
In this issue, we are talking a lot about the "Flying Serpent", and how it could have influenced the ancient people all over the world. Over time, different cultures have developed various ways of remembering "the Flying Serpent" landing – pardon – climbing down from the sky to the ancient people. In this article, I would like to show you one of these interesting rituals which can be linked back to the Flying Serpent.

The ceremony in question is called the "Voladores", sometimes also referred to as the "Voladores of Papantla". The origins of the ritual are a bit – foggy – to say the least and, like so often, if you read four texts or books about the subject, you will also read four different opinions. It can't be said often enough, but in cases like this we have to take a step back, look at the bigger picture and think for ourselves. This always starts by looking at the basic facts and what we know for sure. The tradition dates back from ancient times. It involves a single pole that can be up to 50 Meters high*. The ritual is always performed by five fearless young men who climb up to the top of the pole. One guy stays on top of the pole and plays traditional tunes on his flute. He stands on a tiny platform without any safety ropes and many say that this is the most dangerous role during the ceremony.

It has to be said, though, that I have seen Voladores ceremonies – especially in smaller communities – where this fifth member of the group did not stand on top of the pole, but stood on the ground, playing the flute there. So it has to be assumed that this was changed over time when the poles have become bigger and sturdier, and it leads me to the conclusion that the flute player – while certainly important – is not the central focus of the original ceremony. What is central are the four other performers, the actual "Voladores" (Fliers). They sit on top of the pole on a rickety wooden square and

each of the Voladores have a rope tied around their feet. The ropes are wound up a very specific way around the pole. Once the ceremony starts, the top platform starts to spin around the pole and the Voladores with them. Now, the Voladores swing off their wooden square and hang upside-down just with the rope tied around their ankles.** The rotation of the Voladores around the pole now slowly unwinds the ropes, and the Voladores slowly descend to the ground with constant motion and circulating around the pole. While this spectacle would be remarkable enough by itself, there are many hidden messages in this ritual, which can't be seen right away. Today, the costumes of the Voladores are very colorful and feature fringes on the arms and legs of the Voladores. The hats they wear have long strings of colorful textiles attached, which flop in the wind while they spin around in the air. These are memories of ancient times, when the costumes were made of real feathers and the feathers attached to the hats were from the Quetzal bird, which I mentioned in the Feathered Serpent article in this Issue, which in turn create the "flying serpent effect".

A close-up of Voladores about to begin the rital.
Source: Wikipedia;
Author: SpyridoulaDella Photography

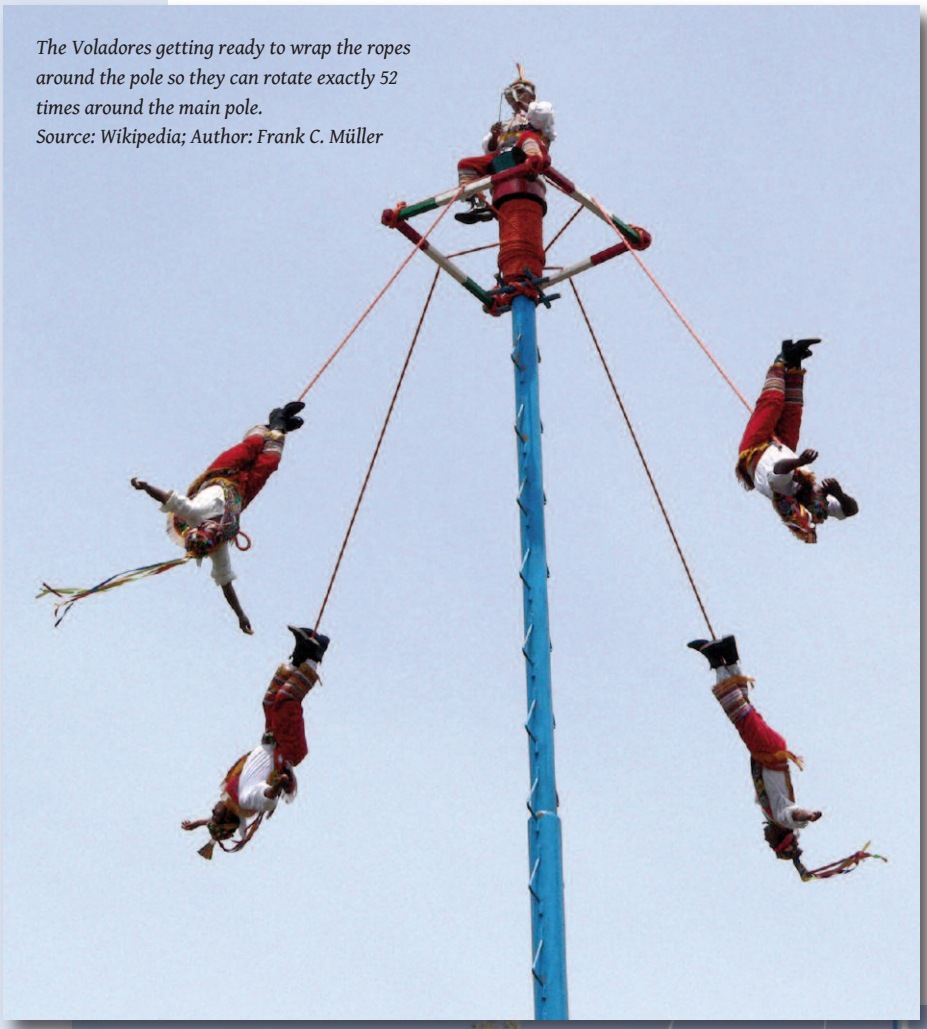


The Voladores getting ready to wrap the ropes around the pole so they can rotate exactly 52 times around the main pole.

The length of the ropes is accurately calculated, so that each of the Voladores circles the pole exactly 13 times while descending. Four Voladores times 13 equals 52, the number of years in the Mayan calendar cycle.

The ritual resembles a striking similarity to the descent of the Feathered Serpent in Chichen Itza with the optical illusion of the Pyramid of Kukulkan.

The underlying message is always the same: The Feathered Serpent descended from the sky to the people. Along with this message are always strong connections to astronomical events and align-



The Voladores getting ready to wrap the ropes around the pole so they can rotate exactly 52 times around the main pole.
Source: Wikipedia; Author: Frank C. Müller

ments, a sign that the "Feathered Serpent" was strongly connected to outer space.
The Voladores are just another example of how ingeniously the ancient people wanted to capture this story in many different ways. Somehow, somebody wanted to make sure the message gets delivered through the generations without writing it down. Whoever initialized this message knew that written text is not always the most effective form to preserve history. The ritual is not without danger and deadly accidents do occur quite often unfortunately.
*The Height of the pole can vary greatly from 5 Meters in smaller towns to 50 Meters in bigger Mexican Tourist centers where this spectacle becomes more popular all the time.
** and they say bungee jumping was invented in New Zealand in 1986. Yeah right!

Further reading:
- https://en.wikipedia.org/wiki/Danza_de_los_Voladores
- http://gomexico.about.com/od/historyculture/ss/voladores_de_totonacapan.htm

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